



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

as *suffix agentis*. A *byr-le* was a man who tapped or drew or poured wine or beer and 'bore' and served it to the patrons of his tavern. The *byr-ling* was his son, the bar-boy. The denominative verb *byr[e]lian*, formed with the *-jo* suffix, meant originally 'to act as *byr[e]le*.' Bosworth-Toller defines it 'pour out, give to drink, serve.' Murray cites occurrences of the word in *Beowulf* (before 1000 A. D.), and in Aelfric (about 1000). The word was therefore brought to England from the Continent by the earliest Anglo-Saxon invaders. The following citations by Murray are of interest: *Wyclif* c 1380—'Thei drinke . . . and birlan it to othere men. *Lanc. Gloss.* 1875—'Birl out th' beer.' Murray defines the noun *birle* 'one who pours out a drink; cupbearer, butler;' and the verb *birle* 'to draw or pour out (drink).' The *English Dialect Dictionary* defines the latter: 1. to pour out liquor, to pass round, to ply with drink. 2. to drink hard, to carouse. The verb is still current in the vernacular of the North of England and Scotland.

Burlingham is the form of the name invariably used in England. It is pronounced *Búrling-um*, with a heavy stress on the first syllable. Due to the lack of stress on the last syllable, the *h*-sound disappeared, and, in America, the letter with it. With *Burling-ham* *Burling-hame* *Burling-ame*, compare *Cunning-ham* *Cunning-hame* *Cunning-ame*, and *Farn-ham* *Farn-am* *Farn-um*. Despite the change of spelling, *Burling-ame* is still pronounced *Búrling-um* in Philadelphia, Baltimore, and the South. But in New England and New York, where the name is rather common, due to the influence of the written form, popular etymology has been at work, the result being that the name is divided and pronounced *Burlin-game*, or *Burling-game*,—a species of *game*! *Cunning* (from *cyn*[in]*g* 'the knowing one, king') saved *Cunning-hame*!

Albany, N. Y.

E. W. BURLINGAME.

References:—C. W. Bardsley, *Dictionary of English and Welsh Surnames*, p. 149; H. Harrison, *Surnames of the United Kingdom*, vol. 1, pp. 58-59; Bosworth and Toller, *Anglo-Saxon Dictionary*, sub *vocibus byrle, byrlian*; Murray, *New English Dictionary*, sub *voce birle*; *English Dialect Dictionary*, sub *voce birle*. On final *-e*, see Skeat, *Principles of English Etymology*, First Series, p. 310.

BRIEF MENTION

The Hound of Heaven: An Interpretation, by Francis P. LeBuffe, S. J., Professor of Psychology, Fordham University, Graduate School (New York, The Macmillan Co., 1921). The popularity of Francis Thompson's remarkable poem has a background that may be represented by H. D. Traill's exclamation: "A 'public' to appreciate 'The Hound of Heaven' is to me inconceivable" (Everard Maynell, *The Life of Francis Thompson*, 1913, p. 144). Mr. Maynell then adds: "Mr. William Archer, a splendid appre-

ciator, expressed much the same view." But the context indicates a change in the color of the light thrown upon that background: "Yet in the three years after Thompson's death the separate edition of 'The Hound of Heaven' sold fifty thousand copies; and, apart from anthologies, many more thousands were sold of the books containing it." As to another aspect of Thompson's rightful recognition, it will be noticed that the author of the 'Interpretation' which is the subject of this notice disproves by his professional badge the continuance in Catholic circles of that neglect of the poet lamented by Canon Sheehan in 1889 (Maynell, p. 143). And, to keep this observation within narrowest limits, it will be remembered that the Rev. J. F. X. O'Connor, S. J., published 'A Study' of the poem in 1912 (N. Y., John Lane Co.).

Mr. Archer's earlier judgment of the poem was afterwards revised in his more complete study of the poet (*Poets of the Younger Generation*.—The Prefatory Note is dated 1901). "But the first thing to be done," says Mr. Archer, "and by far the most important, is to recognize and declare that we are here face to face with a poet of the first order—a man of imagination all compact, a seer and singer of rare genius. . . . If ever there was a born poet, a poet in spite of himself, who lisped in metaphors for the metaphors came, this surely is he. His worst faults proceed from excess, not from defect, of poetic endowment." Mr. Archer moreover places the poet in the company of the mystical poets, and in his explanation of this association finds its basis in Thompson's catholicism. "How comes it, then," he writes, "that a poet who sees the material universe so intensely and, up to a certain point, so intrepidly, should, when that point is reached, plunge into the theological mysticism which speaks in *The Hound of Heaven* and *To the Dead Cardinal of Westminster*, in *Assumpta Maria* and *Any Saint*, and in a hundred incidental passages throughout his work? The explanation, I think, is not far to seek. Catholicism is Mr. Thompson's refuge from Pantheism, a creed, or rather a philosophy, too cold to satisfy the poet within him."

Caution is always to be administered in the study of a poet's theology. Some poets are, of course, strictly orthodox; others conceal various degrees of heterodoxy under the venerable and glowing symbolism of orthodoxy. The poets of the second class, thru the adopted symbolism, inevitably invite an interpretation favorable to a canon of convictions that in a too restrictive sense hems in the poet's freedom of thought. Joyce Kilmer and Father Tabb clothe the symbols of the Church in fresh, imaginative beauty, but they do this with completely sincere acceptance of indoctrinated belief. Thompson may be read under the same assumption, but that reading is probably not completely correct. In the last strophe of the poet's *Orient Ode*, for example, Mr. Archer does not recognize "the evangelical Christ"; he holds that the symbol visualizes a force less dogmatically conceived.

On the other hand, Father LeBuffe analyzes the poem in all its details into the elements of common personal experience and expounds it in accordance with traditional exegesis. Not assuming that in "this endeavor of the soul to make away from God" we are to read definite incidents in the poet's experiences, he confidently declares: "What is of interest and what secures the widest appeal for the poem is that it is autobiographical of 'a' soul, in aspects common to it and all mankind, and therefore autobiographical of *every* soul." In commenting on the fleeing and the pursuit, the industrious and earnest exegete avails himself of Scripture and a wide survey of literature, and offers the results of years of study and meditation bestowed upon the poem. Scripture, of course, supplies the chief portion of what is drawn into the notes so pertinently as to impress the reader with the commentator's skilful selection and his power of persuasive interpretation. Citations from the poet's other compositions have an authenticity of their own; and the measured, illustrative stress put upon them will win approval for the citations from Tennyson, Wordsworth, Shelley, O'Shaughnessy, Trench, Robert Southwell, W. H. Mallock, Sidney Lanier, Coventry Patmore, Father Ryan, Father Tabb, C. Scollard, and Joyce Kilmer. Sainly authors make their contribution, St. Augustine, St. John Chrysostom, St. Francis Xavier, and Thomas Kempis; and there are references to Homer, Æschylus, Aristotle, Virgil, and Dante. One observes that Father LeBuffe has apparently overlooked Mr. Paul Elmer More's reference to Æschylus' *Erinnyes* (*Shelburne Essays*, 7th ser., 1910, p. 163), which is especially interesting for a suggestion pertaining to the title of the poem,—a title that the poet has not seen fit to introduce into the text at any point.

Father LeBuffe has composed so complete a commentary on the poem (pp. 27-89) as to leave for no grade of readers any possible questions unanswered. Besides, he has taken occasion to intersperse good preachments, and these will at least not harm any reader. A partial view of the various character of the Notes may be indicated. Thus, as to the poet's 'Grammar of Assent,' a few lines may be taken from the Note against line 60, *Their Angel plucked them* etc.: "Did Thompson have in mind here the story of Gany-mede of pagan mythology, and of Habacuc (Daniel xiv, 32-38)? He certainly had in mind the Catholic belief in Guardian Angels." And the Note against *dead sanctities* of line 86 contains this: "Compare the opening verses of 'Orient Ode,' wherein Thompson bases his imagery on the Catholic ritual of Benediction." So in the rather obscure lines 152-154 a question is asked the answer to which would contain "the whole doctrine of mortification, so grossly misunderstood by many,"—a doctrine of which "Thompson had quite a singular grasp. . . . He puts it tersely in 'Any Saint.'" The thought is also illustrated by quoting Tennyson's

That men may rise on stepping-stones
Of their dead selves to higher things.

Less pertinent, if pertinent at all, is the inference drawn from line 82 that the poet had in mind a "parallel between the seasons of the soul and the Church's liturgical seasons."

The commentator is not daunted by the poet's "profuseness of metaphor" in lines 136-140, but proceeds to show that there is "no confusion" here. Explanatory clauses are: "the fitful shower merely moistens the dust and does not sink into and fructify the earth."—"The efforts of youth are wont to be spasmodic and unstable." But less obvious is the metaphor of the *broken font*, which "is taken from a broken, discarded well over which hangs a gaunt, stark tree from whose soughing branches the bleak wind spills down into the stagnant waters below the drops of rain which seem to ooze out of the branches." From the desolate and depressed mind are distilled *tear-drippings* and *dank thoughts* from its *sighful branches*, "and these fall into a heart that has lost all motion, suffering that dreadful paralysis that comes from excessive sorrow." In submitting this interpretation it is added: "We need not press the word 'branches' to find a strict parallel in the mind. It merely fills out the picture, indicating that there was no quarter of the mind that offered anything but sadness and depression."

One more Note shall be cited to show the commentator's gentle and reflective observation of common experience, and also his manner of distinguishing a mere suggestion. Of lines 70-72, he observes "The meaning seems to be, that in the early hours, before the turmoil of life taints the earth, Nature's children drink of the dews which come pure and clean and sparkling (*lucent-weeping* = pouring forth light) out of the morning's chalice." And the good story is added, that Corot "used to fold up his kit at sunrise and go into the house, saying that beauty vanished with the broad daylight."

Surely more has been cited than would be sufficient to characterize Father LeBuffe's sincere and pains-taking task of interpreting the poem which has been so highly praised, with however the tacit admission (one must assume) that some lines are too mystical or figurative for exact analysis. The reader will regard the commentary instructive thru its illustrations of the thought drawn from Scripture, from Thompson's other poems, and from the authors enumerated above. Additional references for the symbol of the 'Love-Chase' have been supplied in *The Mystical Poets of the English Church*, by Percy H. Osmond (S. P. C. K., 1919),—a book in which a short section is devoted to Thompson. This has not been noticed by Father LeBuffe; nor has he paid any attention (if, as Professor of Psychology, he has been aware of it) to Thomas Verner Moore's psychoanalytic study of the poem (*The Psychoanalytic Review*, vol. v, 1918). Here the point-of-view is

strictly autobiographical, and the discussion is to demonstrate "the distinction between *libido* and control," whatever the value of the demonstration may be.

J. W. B.

No very definite principle seems to have guided Mr. T. R. Smith in his compilation of the anthology of Swinburne's "Poems" issued in "The Modern Library" (Boni and Liveright). There is still room for a satisfactory anthology of Swinburne. The poet's own selection, issued so long ago as the eighties, was a distinct disappointment; William Sharpe's Tauchnitz collection, besides devoting disproportionate space to a reprint of "Atalanta in Calydon" entire, wasted so much of the remainder upon Swinburne's *juvenilia* as to draw forth a protest from the poet himself; the "Selected Poems" published by Messrs. Harper is a mere reissue of "Poems and Ballads" with the addition of barely enough other material to justify the altered title-page; the selection in the Belles-Lettres Series edited by Mr. W. M. Payne, in some respects admirable, in the laudable effort to emphasize the work of the poet's maturity, disregards the earlier poems to an extent that conceals the importance and the brilliance of Swinburne's first phase. The present collection goes to the opposite extreme, and devotes nearly two-thirds of the contents to a selection from "Poems and Ballads," including not only the great obvious things but many poems of little worth except as they tend to justify the advertisement, put by the publishers upon the paper cover, of Swinburne as representing "the world of the flesh." "Cleopatra," which a frank friend told Swinburne was "a mere farrago of commonplaces of his earlier style" and which the poet himself never reprinted, is here given a place of honor. While various vagaries of a juvenile and not very healthy imagination are reprinted, the splendid lyric of genuine passionate experience "At a Month's End" is not given, And what shall be said of a collection that omits "Ave atque Vale," "The Last Oracle," "The Pilgrims," and "Master Triumphalis"? There are excerpts from "Atalanta" and one chorus from "Erechtheus"; but "Tristram of Lyonesse" is entirely ignored. The publishers' claim that "each poem is printed complete" is contradicted by the fact that of "By the North Sea" only one section, and that not the best, is given. To quarrel with the makers of anthologies is generally to trespass upon ground concerning which there is no disputing; in this case, however, it is not merely the question of taste that is at issue. We are glad to hear that Mr. William Heinemann intends to publish shortly what will, we trust, be a more representative volume of selections from Swinburne's poems.

S. C. C.